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paint with which the Chinese affixes his private seal to written documents instead of signing his name as do.

206. $1\frac{3}{4} \times 3$. Chéng-Hwa.

Rough box of soft paste, fine crackle; a remarkable specimen of Chinese ingenuity. The top of cover, which is finely decorated with chrysanthemum blossoms and leaves upon white ground, formed originally no part of this box. It is a mere shell of porcelain which with patience and labor has been ground to its present size, shape and thinness, and cemented upon the original cover. The box is certainly of the period of Chéng-Hwa of the Ming dynasty, while the top of cover is certainly not older than Yung Chéng.

209. $1\frac{1}{2} \times 6$. Chéng-Hwa.

Deep saucer, with central decoration representing a vase containing dwarf pine, plum and bamboo trees, which remain green in cold weather. The three in combination are emblematic of friendship, steadfast in adversity, according to a Chinese proverb which may be freely translated:

Let the evergreen pine and the bamboo and plum
Be emblems of friendship for all time to come.

227. $9\frac{1}{4} \times 8$. Kang-Si, 1661-1723.

A perfect hawthorn ginger jar. This piece was owned for many years by a distinguished Chinese official who, on account of its being a perfect specimen of its class, repeatedly refused large offers. In color, paste and glaze it excels any other example. These jars are called "*ginger jars*," because they were made at the Imperial Porcelain Works under special orders from the palace and sent to Canton, where they were filled with *preserved ginger* and similar sweetmeats, by the Viceroy, and returned to the Emperor at Peking.

230. $16\frac{1}{2} \times 8\frac{1}{4}$. Kang-Si.

Soft paste, eggshell crackle vase. The decoration represents a scene taken from the "*San Kuo Chih*," or "*The History of the Three Kingdoms*," the most famous historical novel in Chinese literature. The piece is remarkable for quality of paste, purity of color, brilliancy of glaze and fineness of crackle.

235-236. 8×8 . Kang-Si.

Two fine pieces of eggshell porcelain, decorated with the pomegranate fruit and leaves. The pomegranate is the symbol of *fertility* among the Chinese, and women desiring children make offerings of this fruit to the Goddess of Mercy. These jars were doubtless made for ornaments in her temple.

271. $6\frac{1}{2} \times 1\frac{1}{4}$. Kang-Si.

Blue and white eggshell saucer, decorated inside with clusters of Buddha's hands, leaves and branches, and upon the exterior with clusters of gourd leaves and tendrils. Has feather border at rim.

276-277. 2×4 . Kang-Si.

Two teacups in blue and white porcelain, the decoration consisting of sprays of pomegranates and Buddha's hand. A band of sacred palm leaves surrounds the base, and a chrysanthemum flower is seen in the bottom. Good quality and workmanship, the glaze being exceptionally fine.

285. $21\frac{1}{2} \times 8\frac{1}{2}$. Yung-Cháng.

Blue and white vase, decorated with masses of rock, at one side of which are seen the graceful bamboos, and in the foreground two white pine trees stretch their gnarled trunks and branches to the very lip of the vase. A group of horses romping and feeding completes the picture. The pines here delineated possess a semi-sacred character and are found only about temples and cemeteries; they are of slow growth and gain their name from a peculiar exhalation which gives them the appearance of being whitewashed or painted. This specimen is of fine paste and brilliant glaze; the decorations are admirably wrought out and the piece is remarkable, both for quality and size.

308. $11\frac{1}{2} \times 4\frac{1}{2}$. Chien-Lung, 1736-1796.

Square jar of blue and white porcelain. Unique decoration in chrysanthemum flowers and branches, the body of the jar being marked off by bands of white in very low relief. The blue is excellent in quality and the decoration finely wrought out. This piece came from the Palace of Prince I in Peking. The ancestor of the present head of this family was, during the reign of Chien-Lung, the Comptroller of the Household Office, and had charge of all the porcelains sent from the Imperial factories to the Palace. He made a most remarkable collection, in which especially were included all the blue and white pieces of the type of this specimen. His grandson,

in consequence of having engaged in certain political intrigues against Kung, the Prince Regent, in 1862, was the recipient one fine morning of a beautiful lacquer box from the Empress Dowager within which lay nicely coiled a white silken cord. This was, in Chinese custom, a polite invitation to the Prince to go and hang himself. It was more than that. It was a stern assurance that if, within twenty-four hours, he had not put an end to his life with that cord, he would be beheaded by the Public Executioner. The Prince took the hint and faded out of existence. Much of his property was confiscated and all of his sources of revenue cut off. As a result, his family were forced to sell, piece by piece, many of his matchless specimens of blue and white. The grandson of this unfortunate Prince, now the head of the family, is gradually making his way into Imperial favor, and has much shrewdness and business ability in the management of affairs; hence, for the past five or six years, it has been impossible to secure any more specimens from this renowned collection, the sale of them having been entirely stopped.

323. $6 \times 7\frac{1}{4}$. Chien-Lung.

Pitong of porcelain, decorated in blue and white. The decoration, which is well painted, represents a scene in the Poo-Too Archipelago, off the coast of China. Particular attention is called to the two fine young men busily engaged upon the sea beach in one part of the landscape, and the admirer of ancient Chinese porcelain is respectfully requested to determine their occupation.

335. $3\frac{1}{4} \times 7$. Tao-Kwang.

A bowl of the Tao-Kwang period with "lace-work" on the body. This effect was produced by scooping out the moist paste before glazing.

(To be continued.)

G. S. TRUESEDELL.

GAYLORD SANGSTON TRUESEDELL died at the Presbyterian Hospital two weeks ago from internal troubles. Referring in the last number of THE COLLECTOR to his picture owned by the Corcoran Art Gallery in Washington, I little thought that the end of this gifted artist's career was so close at hand. A brief sketch of his life is not superfluous.

Born at Waukegan, Ill., in 1850, the son of a pioneer father and mother, both of whom died when he was young, he from earliest boyhood showed a strong desire to draw, paint or carve, in which, however, he received almost no encouragement. When he was a boy on his grandfather's farm, it is told that he was forever carving the fences, and really produced some remarkable results in the way of horses, sheep, and even human portraiture. He had a pitiful little box of water-colors in those days, with which he used to go out at odd intervals from hard work on the farm, and sketch from nature. His pictures were, with all their defects, quite remarkable, considering the fact that he never had a moment's tuition from any one—for indeed there was no one to teach him. In some way he got hold of books from which he gleaned a matter-of-fact knowledge of colors and their component possibilities. But even in those days of blind experiments, he could draw very well. His sense of light and shade was instinctive and the delineation in his sketches was true, bold and artistic. When he was fourteen years old he was sent by an uncle to St. Louis, to become an apprentice to a lithographing concern. He stayed there until he learned his trade, and for two years sat side by side with Joseph Keppler, famous as the cartoonist of *Puck*, Mr. Keppler then being the crayon lithographer of the establishment.

When he left St. Louis he had the name of being the best script-engraver in the city. He made his home for a number of years in Chicago, and there went easily to the front rank in his calling. Taking an office of his own, he made no engagement with any lithographing firm, but took the work which different firms brought to him, and there was a great deal of it. He was everywhere known as the finest script-engraver to be found. Indeed, he worked so hard that his eyesight failed him, and to this apparent misfortune, but real benefit, he owed the unfolding of his talent as a painter. Going to the farm, thirty odd miles north of Chicago, where he had spent a good deal of his boyhood, he began to paint animals, the sheep and shortorns of the neighborhood, and it was not long before he was considered an artist. In 1876 he studied for a time in the Pennsylvania Academy of Fine Arts at Philadelphia. The latter part of the same year he went to Paris, where he remained for a year. Coming home, he went again to Chicago and continued his studies. It was not until 1884 that he was again able to go abroad. Since that year he made for a long time his home at Paris, or at Ecouen, ten miles north, where he rented the cottage and studio of the late Edouard Frere.

Here, with a sheep-fold and a glass studio, he was able to produce the work which at length began to draw attention to his name. His

honors have been few, but they were such honors as few attain. At the Universal Exposition of 1889, he received a third medal, which the jury of the Salon the following year recognized. The picture which secured for him this honor was purchased by Mr. Potter Palmer. In the Salon of 1890, he exhibited the picture to which I referred as being owned by the Corcoran Gallery, entitled "Going to Pasture."

One of his pictures exhibited at the last Spring Academy, "On the Beach," was painted near Boulogne, and is not only a clever piece of composition, but shows excellent figure work; the scene of "Plowing in Normandy," also exhibited at the Academy, is near Dieppe, while a portrait of a New York business man (A. R. Elliott) is the third of the pictures shown by this lamented painter.

TAPESTRY.

THERE seems to be a decided disposition among certain cliques of artists to look with considerable contempt upon decorative art as something unworthy of ambition. This distinction among the arts is a modern invention and without historical precedent. Those who have read the annals of the revival of the arts in the fourteenth and succeeding centuries, when every great centre was a field of activity never since exceeded, know that the fine distinctions which now exist were not then acknowledged, but that every man was honored according to his ability in his chosen field; in other words, all arts were aristocratic. The medals of Cellini are as greatly admired as his sculpture. The fame of Ghiberti rests on his wonderful decorative skill, and Raphael did not disdain to employ his splendid genius in making cartoons for tapestries, nor did Giulio Romano, Titian, Paul Veronese, Rubens and others hesitate to follow his example.

It was in those days that the art of tapestry weaving reached a splendid height, and flourished with more or less vigor through several centuries. The discovery of coal, which made dwelling-houses more comfortable, and the invention of paper hangings, which were cheap, no doubt diminished the demand for textile hangings and caused a decline in the art. The greatest establishment devoting itself exclusively to the manufacture of tapestry has been the Gobelins in Paris, which is a government monopoly. The revival of interest in textile wall hangings is a good omen, signifying a return of the true idea of decorative art.

Real tapestry is a woven, not a painted fabric, the pictures being an integral part of the cloth itself. The painted canvas which now takes the name of tapestry bears the same relation to the real article that embroidery does. It is very rich, however, and in a high degree decorative, and when well executed is very handsome and suitable for the purpose it serves—that of covering large wall spaces, for portières, screens and upholstery. From sculptures and other evidence we learn that tapestry had its origin very early in historical times, and it is a singular fact that looms used by those primitive weavers differed in no essential particular from those now in use at the Gobelins. Tapestry weaving flourished in Greece and her colonies. At Sybaris the mantle of Alcisthenes, in the upper part of which was woven the sacred animals of the Susians, and in the lower part those of the Persians, sold for 120 talents or over \$132,000. In the center of this wonderful garment were represented Zeus, Hera, Themis, Athene, Apollo and Aphrodite. The likeness of Alcisthenes and the emblem of Sybaris were introduced in the two extremities. The famous contest between Minerva and Arachne, in which the latter paid the penalty for daring to contend with a goddess by being turned into a spider, is a well known myth, its chief significance being the evidence it affords of the skill of the Greeks in tapestry weaving.

This art flourished to a greater or less extent among all the Eastern nations throughout the earlier centuries of our era, and in the thirteenth century we find that hangings of rich tapestries were coming into vogue among the Western nations, and carpets were also seen. France and Flanders divided the honors of reviving the glories of the art in which for generations they were rivals. From the thirteenth to the seventeenth centuries tapestries engaged the attention of the greatest artists in Europe in the composition of cartoons for the weavers. Ancient hangings were of great size, and usually woven in suites or series, representing some historical, mythic or romantic episode. Their cost, too, was often enormous, from the length of time required to execute them, from one to five years being the average time required, and from the high price of the silks and fine wools employed in them. The "Conquest of Tunis" engaged eighty-four weavers, and five years were occupied in the weaving, while five hundred and fifty pounds of silk, besides gold and wool, were put into it, its size being about two hundred and fifty square yards. Another immense work was "The Battle of Rosbeck," which measured upward of two hundred and eighty-five square yards and cost two thousand six hundred francs d'or.

Z. A.

Periodicals.

Brush and Pencil for June is steadily progressing and proves that reprints of English art magazines with American sections are quite unnecessary. The opening article by Charles Francis Browne, "Alexander Harrison—Painter," gives an excellent review of the man and his work. It is splendidly illustrated from representative canvases, some of which were seen at the last Harrison exhibition at the Boussod-Valadon Galleries. * * *

The twentieth anniversary number of *The Art Amateur* is by long odds one of the best of its past history. The selection of Henry Mosler as the artist exploited in this number is in keeping with the general line of popular art, as distinct from its higher level, which this journal favors. The plates of study sketches for various characters of this artist's "Marriage Contract" are exceedingly interesting. The reproduction of two paintings by Jacob van Oost (the elder) is a matter of sentiment, the present publisher of *The Art Amateur* being a lineal descendant of this well known Flemish master. The various other departments are treated in the usual practical manner. * * *

The Art Interchange issues likewise an anniversary number for June, its twenty-first, which is filled with a great variety of Art Notes from all over the country. The able direction of Editor Howard, produces monthly a readable and attractive magazine. * * *

One of the best recensions of the life of Rosa Bonheur appeared in a recent number of *The Criterion* from the pen of Hay Forbes. The art department of this up-to-date weekly gives some good essays on art topics, generally of fairly critical value. * * *

The May number of *The Poster*, the London monthly devoted to the art of pictorial advertising, brings to special notice the work of the Frenchman Toulouse-Lautrec and of the Dutch Affichiste, J. G. van Caspel. * * *

The Anzeiger für Schweiz. Alterthumskunde, the periodical recently started by the authorities of the Landesmuseum, has been adopted as the official organ of the Zurich Antiquarische Gesellschaft and also of the Swiss Gesellschaft für Erhaltung historischer Kunstdenkmäler. The *Statistik Schweizerischer Kunstdenkmäler*, hitherto issued by Prof. J. R. Rahn as commissioner of the Swiss Federal Landesmuseum, will in future be published as a supplement to the *Anzeiger*. An attempt will also be made to include in the *Anzeiger* a literary catalogue of the publications of the various cantonal archæological and antiquarian societies. * * *

The Magazine of Art in its June number reproduces the second Rembrandt recently acquired for the National Gallery in London, "The Portrait of a Woman." The leading article is devoted to William Shakespeare Burton, a Pre-Raphaelite who is very little known even in England. * * *

"The Modern Group of Scandinavian Painters" are described by Cecilia Waern in *Scribner's* for June, where the hardy Norsemen have their innings in appreciative treatment.

The sixth and final part of the stock of George H. Richmond & Co. was sold by Bangs & Co. May 15-17. An extra illustrated copy of the works of Rabelais fetched the highest of the sale, the two-volume edition of 1892, extended to three volumes by the insertion of over 200 plates, bringing \$99. An extra illustrated copy of Milton's "Paradise Lost" 1838, with thirty-two additional plates, sold for \$30. Other prices were as follows:

"Arabian Nights," Payne's version, with "Tales from the Arabic" and "Aladdin," thirteen volumes, \$40.30.

Brunet's "Manuel," Paris, 1860-80, with "Supplement," seven volumes, \$29.40.

Mitchell's "The Lorgnette: or, Studies of the Town," New York, 1850, fine copy, in the original twenty-four numbers, with Dr. Moore's autograph on No. 18, \$10.80. Very rare in such condition.

Napoleon's autograph signed to order for money to be paid Sergeant Rosto, 1792, \$10.

Nash's "Return of the renowned Cavaliero Pasquill," London, 1589, fair copy, last page remargined, Maskell's copy, \$5. The only other copy sold in recent years was Martin's, which fetched £12 in 1888.

Mrs. Stowe's "Works," Cambridge, 1896, sixteen volumes, on large paper, \$46. Another copy fetched \$42.